College News

Vol. 8 No. 9 WELLESLEY, MASS., WEDNESDAY, DECEMBER 9, 1908 Price 5 Cents

The Junior Play

Bad weather could not affect the interest and enthusiasm of the people who flocked, drenched but cheerful, to see the dramatization of "The Trail of the Lonesome Pine." Miss Snyder had a rather difficult task in dramatizing this stirring story of primitive life in the mountains of Virginia, and did it, on the whole, with success.

Some of the difficulties, however, were obvious in the play. The transition from the first act to the second was too sudden, the change too quick and not well explained, from the fascinating, little mountain girl, June Tolliver of Lonesome Cove, with her piquant, naive charm, and her appealing eyes and voice and gestures, to the June Tolliver from a New York boarding school, up-to-date, self-reliant and quite grown-up.

Miss Owen, who was delightful in the first act, was not able to redeem her lines in the second act; and even the acting of Dorothy Binney, which was consistently good throughout the play, could not make this act convincing or swift enough.

The third act was excellent; it was swift and to the point, with extremely good speeches, and with every chance for good acting. Not one of the cast threw away her chance. Miss Owen regained her former charm and added a dramatic intensity of feeling that was excellent. Miss Taussig, as "Red Fox," Miss Vail, as "Devil" Judd Tolliver, and Miss Mitchell as the District Attorney, all did their best acting in this scene, and Miss Binney was, at the climax, a most magnetic and successful impersonation of John Hale, the mining engineer and June's lover.

The fourth act was not up to the standard of the third. The long speeches of the District Attorney, made slower and longer by his exaggerated and tiresome drawl, were not good enough in themselves to hold the interest, and they held back the action. Miss Hendrie and Miss Binney did the most to make the scene "go," and Miss Owen almost achieved her success of the first act in the confession which had the charming and difficult combination of frankness and restraint.

In criticizing the play, however it is to be remembered that a mass of material had to be condensed into four short acts—and—that it is hard for girls to play the parts of the sturdy, primitive mountaineers with the strong virile acting necessary to make them convincing.

Taking into consideration these difficulties the presentation of the play was a success. Miss Binney's excellent acting has already been mentioned; she was not only "a good man," she was a very convincing lover with a sympathetic voice and an ability to act well when not speaking: an ability which showed most in that speaking silence in the third act when John Hale's influence compels June to be true to her ideals, and to tell the truth against her clan. Miss Owen was a very charming heroine but nearly every one liked best the wild, shy June of the first act. Too much cannot be said of Miss Hendrie's impersonation of the part of Loretta Tolliver, the proud passionate mountain girl. Miss Hendrie made the most of her part whenever she was on the stage, she glowed with ardor for her clan. Her acting was sustained and convincing throughout.

Miss Taussig was strikingly picturesque in costume and make-up and was uniformly successful in her acting. The other "men" of the cast were excellently made up and costumed, also, but failed to make their voice or personality in any degree commensurate with their appearance. The really terrible appearance of "Bad" Rufe Tolliver was awe-inspiring to the last degree until he spoke, and "Devil" Judd Tolliver, though rather better, did not quite come up to his name in voice and manner. Hon. Sam Budd looked his part, but was tedious with his unconvincing drawl, the drawl that the rest of the cast managed so well. Dorothy Hazeltine took the part of the old crone, the stepmother of June, and played it well; her whining crossness and her smile were especially good. Miss Ingalls did well with the part of Dave Tolliver and Miss Carter was a true mountain lover; both having a slight femininity in voice and manner, however, that no one but Miss Binney successfully avoided. The mob, like everyone in the court room scene, was good. There was just enough clamor and not too much. All the "men" in this scene were more masculine than anywhere else in the play; the actors lost themselves in their parts and were able to create a complete illusion.

One more successful Junior play has been added to a long list; and while the performance was not so finished as those of other years, because of its originality as well as its genuine success, it was a credit to the committee, the cast and the class of 1910.

Prof. Kühnemann's Lecture on "Maria Stuart"

Professor Kühnemann delivered a lecture on Schiller's "Maria Stuart" on Monday evening, November 30. He spoke of "Maria Stuart" as the drama in which Schiller first thoroughly mastered his art Although "Wallenstein" was far in advance of "Die Räuber," yet it might, in a sense, be called a first drama also, for it was the beginning of a new period of development which reached its perfection in "Maria Stuart." In "Wallenstein," the tragic theme was developed with intricacy, and at cumbersome length, but in "Maria Stuart" the simplest of tragic thoughts, the thought of death, fills the drama with majestic simplicity. From his own suffering Schiller knew the tragedy of approaching death, and he revealed it in this his "song of death."

The fundamental conflict is the struggle of a passionate, life-loving nature against death. In form, the drama is a masterpiece. Each figure and each part is animated by the law of the whole, and the simple motive is developed with the greatest clearness. Acts one, three, and five are the song of the queen against death; and Acts two and four are the combined intrigues which bring her life to its close.

The theme of life and death Schiller expresses most simply by typifying life passion itself in a beautiful woman, eternally youthful and desirous of life. At the opening of the drama, she has been brought by sorrow to an awakening to thought and morals. She is awaiting her fate with severe fortitude, when the lure of life suddenly appeals again in young Mortimer. He is the future of the world. He represents to her all the charm and splendor of her own past. His character shows us how strong the call of life was to Maria for his conversion from barren Puritanism to beauty-loving Catholicism gives the whole perspective of her own life. The contrast between her present and her past, the way in which the forces against her life are strengthening, is most effectively and delicately shown, also in the difference between the characters of her past and present prison wardens. Shrewsbury is a courteous and kindly gentleman granting Maria as much freedom as his duty allows, while Paulet is the Puritan, fired by zeal for justice, but without love. In the other characters appear the opposing forces, the forces that have brought Maria to her present condition. Burleigh is the unemotional, clear sighted statesman, planning for the welfare of England, unchecked by other considerations. Coming nearer to Elizabeth, Leicester is the courtier statesman. The statesman must be the courtier, and the courtier the statesman, but Burleigh was far more statesman than courtier, and Leicester far more courtier than statesman. Leicester personally preferred to have lovely Maria for a wife, but as a statesman he would rather keep himself sure of power, and he sacrifices Maria for Elizabeth.

(Concluded on page 4)

College News

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Editor-in Chief, Emma L. Hawkridge, 1910
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Elizabeth Snyder, 1910, Kate Parsons, 1911
Alumnæ Editor, Elizabeth Manwaring, 1902
Business Manager, Anna Brown, 1909
Subscription Editor, Sallie King, 1909
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Elizabeth Nofsinger, 1910 Ridie Guion, 1911

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The Milton Tercentenary

Praise of Milton is a common theme in English poetry. As the "mighty-mouthed inventor of harmonies," as the spirit-sighted visionary, the "third among the sons of light," but, chiefly, as the champion of individual freedom, he has been sung by most diverse poets. Today his birthday is celebrated in England and America, and, if the occasion calls forth more critical prose than lyric poetry, it is testimony, none the less, to fame that "after times" will "not willingly let die."

It is peculiarly appropriate that a company of students should take part in this almost world-wide commemoration of the great Puritan poet. By force of circumstances, some deplorable, others fortunate, Milton was politician, theologian, pamphleteer, apologist, but by birthright he was a poet, and by choice, habit, and devotion, he was a student. The poems of his "mighty youth," from the *Nativity Hymn*, to *Lycidas*, poems that give him his most inalienable title to immortality, are the poems of a school poet, the happy conceptions of a young lover of old-world beauty. Their writer is "somewhat suspicious" of himself and glad, therefore, to learn his art from the world's older artists, yet he is so detached and proudly independent, that by no solicitations of pleasure nor ambitions of preferment, may he be "kept from beholding the bright countenance of truth in the quiet and still air of delightful studies."

Even during his twenty years of voyaging on that "sea of noises and hoarse disputes," where his own voice made the loudest tumult, Milton, when he turns poet at all, uses the most studied of verse-forms, the Petrarchan sonnet, the delicate instrument that "in his hands became a trumpet." Again, in the later years, when the partisan has "fallen on evil days" and the poet, "blind, old and lonely," finds heroic leisure for tasks "of highest hope and hardest attempting," his work, enriched and impoverished as it is by experiences of public life, is still determined in form and style by beloved classic antecedents.

Milton's last poem, most severely modelled, and yet most personal of all, *Samson Agonistes*, the austere tragedy of a lost cause and of an invincible spirit, is to be presented, tonight by Wellesley students to Wellesley hearers, as our simplest and worthiest tribute to a great and learned poet. "Fit audience may it find," and not "few."

SOPHIE JEWETT.

Milton's Sonnet on His Blindness

When I consider how my light is spent
Ere half my days in this dark world and wide,
And that one talent which is death to hide
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest He, returning, chide;
"Doth God exact day-labor, light denied?"
I fondly ask. But patience, to prevent
That murmur, soon replies, "God doth not need
Either man's work or his own gifts. Who best
Bear his mild yoke, they serve him best. His state
Is kingly, thousands at his bidding speed,
And post o'er land and ocean without rest;
They also serve who only stand and wait.
1673.

* * *

Milton! thou shoud'st be living at this hour;
England hath need of thee: she is a fen
Of stagnant waters; altar, sword and pen,
Fireside, the heroic wealth of hall and bower
Have forfeited their ancient English dower
Of inward happiness. We are selfish men;
Oh! raise us up, return to us again,
And give us manners, virtue, freedom, power.
Thy soul was like a star, and dwelt apart;
Thou had'st a voice whose sound was like the sea;
Pure as the naked heavens, majestic, free,
So did'st thou travel on life's common way,
In cheerful godliness; and yet thy heart
The lowliest duties on herself did lay.

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College Calendar

Wednesday, December 9, 4.20 p. m., in Billings Hall, Symphony lecture by Professor Macdougall.
7.30 p. m., in College Hall Chapel, "Samson Agonistes," given by members of the Milton Class in English Literature.

Saturday, December 12, from 4 to 6 p. m., Phi Sigma Masque.
4 p. m., in the Barn, Sophomore Promenade.
4 p. m., in the Gymnasium, College Settlements Doll Show.
7.30 p. m., Phi Sigma Masque.
7.30 p. m., Sophomore Promenade.

Sunday, December 13, 11 a. m., Services in Houghton Memorial Chapel. Sermon by Rev. John H. Dennison, of the Central Congregational Church in Boston.
7 p. m., Vespers. Special Music.

Monday, December 14, 4 p. m., Phi Sigma Masque.
7.30 p. m., Phi Sigma Masque.
7.30 p. m., Meeting of the Deutscher Verein.

Tuesday, December 15, 4.20 p. m., in Billings Hall, Students' Recital.

College Notes

Professor Macdougall has recently been made Dean of the New England Chapter of the American Guild of Organists, and Professor Hamilton, the Secretary.

A conference on the important new provision for the interchange of professors between the universities of the United States and Germany and France was held in the hall of the Twentieth Century Club, 3 Joy Street, on Wednesday, December 2. Professor Eugene Kühnemann, of Breslau, now for the second season lecturing at Harvard; Professor Francis G. Peabody, of Harvard, who was recently the American lecturer at the University of Berlin; and Professor George P. Baker, of Harvard, recently American lecturer at the Sorbonne in Paris, were the speakers.

The cast of "Samson Agonistes," to be given Wednesday evening, is as follows: Samson, Miss Grace Kilborne, Dalilah, Miss Marian Savage; Manoa, Miss Isadore Douglas; Harapha, Miss Helen Bennett; Messenger, Miss Louise Ruddiman; Public Officer, Miss Theresa Severin. The Chorus of Danites: Miss Alice Appenzeller, Miss Helen Adair, Miss Dorothy Bridgman, Miss Jessie French, Miss Katherine Johnson, Miss Geraldine Haines, Miss Gretchen Harper, Miss Geneieve Hodgman, Miss Frances Lee, Miss Augusta List, Miss Florence Messer, Miss Margaret Russell, Miss Ethel Rugland.

On Friday afternoon, December 4, the Executive Board of the Athletic Association gave a tea for the incoming board for 1908-1909, in the Senior Parlor.

The present exhibition in the Gallery of the Farnsworth Art Building consists of architectural drawings and photographs of college buildings.

Everybody's Magazine

CHRISTMAS NUMBER

You should read "The Woman's Invasion"; it's powerful and disturbing, but it's your business, and bound to come home to you—man or woman. And you should see "The Child's Christmas Tree," sparkling color and verse, almost a complete little gift-book in itself.
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Prof. Kühnemann's Lecture on "Maria Stuart"--Continued

Elizabeth is the leader of the opposing forces in the conflict, a proud and crafty political woman, whose own repressed early life, wherein she had to lose everything to be queen, has filled her with a deadly hatred toward Maria. She sees Maria splendid and loved, and the tragedy which she causes is the tragedy of a feminine nature, of woman against woman, for it is her ungoverned jealousy of Maria as a beautiful woman, which compels her destruction of Maria.

In the meeting between Maria and Elizabeth, in the third act, the one who comes to humiliate is humiliated. Maria's emotions overcome her composure, she triumphs over Elizabeth as woman over woman, but thereby she renounces her last chance of pardon from Elizabeth. By the same noble burst of passion she loses her deliverer, for Mortimer no longer sees her as his queen, dignified and sacred to him, but as a beautiful woman to be passionately loved. His attempted murder of Elizabeth fails, and hope of rescue from him is lost.

In the fourth act, there is again the play of little wills and little intrigues; no one quite dares to take the responsibility of Maria's death. But in the fifth act, when her death is assured, comes the noble, dignified strain of the death music.

The drama, "Maria Stuart," is the development of Schiller's art from the beginning which he made in "Wallenstein." Although Schiller writes with bitter and sharp satire because he knew men with such penetration, yet he is the greatest idealist, for he believes in the worthiness and eternity of human life; and in the petty tragedies through which life unfolds, he sees the dignity of human destiny.

Professor Kühnemann read from "Maria Stuart," in closing, Mortimer's story of his conversion, and the dialogue between Elizabeth and Maria in the third act.

Parliament of Fools

Uber all die Klasse
Ist Ruh.
Nur den "Ssssh" gesmothert
Horest du.
Warum nun, das muffled groan,
Warum "Darn" in traurig Ton?
Sie kommt,—
Für uns—kein Cut.

Prof. Münsterberg on Beauty

On Friday afternoon, Professor Münsterberg gave his sixth lecture on Beauty. Having left the field of psychological analysis, he dealt with our experiences in practical life, that is, those of which we are immediately conscious, without realizing the psychological factors in this consciousness. We are now on more real ground, he said, than are the casual sciences, and regard Beauty as the understanding of an inner agreement in the world, an assertion of the world's self.

Whenever we find perfect agreement, something independent of individual preferences, a satisfaction of the demand, without which we could not have our self-assertive world, there absolute value exists. These values are absolute for all who will to have a world which transcends their own immediate impressions, and has an inner connection of its own. To one who does not will to have such a world, life is a mere chaos of impressions.

This value, which we call aesthetic, is no less absolute than that of truth or morality. Nor is Beauty, in this sense, confined to the experience with which we view works of art. We are immediately conscious of three relationships in which there may be agreement, that of our will with the outer world, that of our will with another individual's will, and a self-agreement among our own desires and perceptions. So there may be an aesthetic experience in our consciousness of a landscape, abstracted, though not voluntarily, from all casual or spatial connections whatsoever; in our consciousness of a perfect agreement existing between the wills of two individuals, that is, of peace, love or harmony, or in our own happiness, caused by our own self-agreement.

We are so apt to consider nature from a practical or scientific point of view, that its aesthetic value is often overlooked. Of course it is easier for the artist to give us a unified experience, shut off by the very frame of his picture from any casual or spatial relations, than for nature, with which we deal so unaesthetically.

Agreement in the lowest sphere is as truly beautiful as that in the highest, just as the equation $2+2=4$ is as true as the greatest scientific discovery. Any agreement to be experienced as absolute Beauty, must be regarded in an impersonal way; that is, personal pleasure may or may not accompany it as an overtone, but cannot really enter into it.

NOTICE

Will the girl who borrowed Aristotle's Poetics from 26 Wood be kind enough to return it immediately?

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Probably most prominent in this special display is the great variety of new and exclusive novelties in leather from Vienna. These included unique shapes and rich decorations in handbags and attractive gift novelties. Purses, bill books and handbags are shown in every variety of leather and all colorings.

There are hundreds of things to suggest, but we mention only a few: Envelopes, Purses, Dressing Cases, Medicine Cases, Photograph Frames, Motor Car Utility Cases, Collar Bags, etc.

Concerning Registration

Every student must register (College Hall—North Center) at the beginning of each term. A student who has no permission to remain away after the opening of the term, and finds herself detained, must notify the Registrar by letter or telegram. Failure to send such notification will render the student liable to a penalty even though the reason for absence might be regarded as adequate.

Registration closes at 1 p. m., Wednesday, January 6.

After that time, telegrams will be sent to the parents of any student who has not returned to college, and from whom no word has been received. After 1 p. m., Wednesday, permission to register must be obtained.

A fee of $1.00 is charged for late registration. For the academic penalty imposed for late registration, see "Extracts from Legislation" 1, 2, 3, 4, 5, copies of which have been distributed.

TIME

From 7. p. m. to 8 p. m., Tuesday, January 5.
From 8 a m. to 1 p. m., Wednesday, January 6.
Each student must register for herself.

ELLEN F. PENDLETON, Dean.

Christmas Vacation

The Christmas vacation begins at 12.30 p. m. on Thursday. December 17; but permission is hereby accorded to students to leave earlier provided this absence does not involve absence from academic appointments.

Attention is called to the fact that during the last days of the term, students should not make requests to leave classes before the close of the hour or to change divisions, as such requests are not in order according to legislation.

Students are hereby notified that the Academic Council will not consider in advance applications for permission to be absent at the beginning and end of terms unless the published penalty might debar the applicant from taking her degree at the regular time.

Students who are advised to be absent at any of these times by the Health Officer require no further permission, but are required to fill out the blank form provided and return it to the Registrar with the written approval of the Health Officer.

ELLEN F. PENDLETON.

December 4, 1908.

The Development of the Blind

Miss Wright, secretary of the Massachusetts State Commission for bettering the condition of the blind, in her lecture on December 4, divides the work of this commission into two branches: care for the young, and care for the adults. Co-operating with the new tendency toward socializing the wrok of the blind, the commission tries to help chiefly the adult class, which is, in itself, an enormous task, as thirty-six per cent. of the four thousand blind in the state of Massachusetts, have lost their sight between the ages of twenty and sixty. To enable the blind to do work which is really useful and thus to make them independent, the commission, without giving direct support, furnishes a bureau of information, it establishes work shops, it helps the blind to mark their work—in short, it sees for them that they may have a fair chance with other citizens. Work has also been done to prevent blindness, especially that developing through children's diseases; to offer recreation, such as concerts, reading matter, and games to the adults; to make the sale of their goods possible by creating public appreciation of the actual beauty and value of their work. Thus through this new movement, the care of the blind becomes organized, and from a state of hopeless dependency, they are developing into active and valuable citizens.

LOST

A brown leather travelling bag was taken from the Barn the evening of the Harvest Dance and another left in its place. Please return to or notify Josephine Butterfield at once!

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Music Notes

STUDENT RECITAL

Piano: Gavotte in B flat — *Handel*
Miss Ruth M. Hobbs, 1912.

Etude Mignonne — *Schütt*
Miss Paula Pardee, 1909.

Voice: "My mother bids me bind my hair" — *Haydn*
"Thy Beaming Eyes" } — *MacDowell*
Deserted }
Miss Harriet Marston, 1911.

Piano: Waltz. op. 34, No. 2. — *Chopin*
Miss Dorothy Hinds, 1909

Fantasia on airs from "Alceste" — *Gluck-Saint Saens*
Miss Jean L. Stanley, 1911.

Voice: Trios—Wanderer's Night Song — *air from Rubinstein*
The Burial of the Rose — *Ambrose*
Miss Frances M. Lee, 1909, Miss Harriet Marston, 1911.
Miss Eva A. Pierce, 1911.

Two Pianos: Invocation and Bacchanale from ballet in "Polyeucte" — *Gounod*
Miss Edith Sweetser, 1910, and Mr. Hamilton.

SECOND ARTIST RECITAL—Ossip Gabrilowitsch
December 7, 1908
Programme

PART I

Rondo, A minor — *Mozart*
Prelude, A minor
Sarabande, E minor — *Bach*
Gavotte, B minor (Arranged by Saint-Saens)

PART II

Phantasie C major, op. 17 — *Schumann*
I Durchaus phantastisch und leidenschaftlich vorzutragen; Im Legendenton: Tempo 1.
II Mässig; Durchaus energisch
III Langsam getragen

PART III

Sonata B minor, op. 35 — *Chopin*
I Grave; Doppio movemento
II Scherzo
III Marcia funebre
IV Presto

PART IV

Melodie E minor, op. 8 — *Gabrilowitsch*
"En automne" étude — *Moszkowski*
Gavotte D major — *Alozounow*
Etude F minor — *Liszt*

Theatre Notes

PARK THEATRE—Hook of Holland.
TREMONT THEATRE—The Merry Widow.
MAJESTIC THEATRE—Joe Weber's Satire on Merry Widow and The Devil.
HOLLIS STREET THEATRE—The Third Degree.
COLONIAL THEATRE—Great Divide.

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Society Notes

ALPHA KAPPA CHI

The regular meeting of the Society Alpha Kappa Chi was held Saturday, December 5, and the following program was given:

"Council of the Achaians before Troy." Iliad Book II, ll. 225-393. Resumé of the Plot and Setting—Caroline Klingensmith.

The Brawl of Thersites.

Agamemnon ..... Ruth Fletcher
Nestor ..... Ethel Rhoades
Odysseus ..... Lucy Bacon
Thersites ..... Mary Buffington
Calchas ..... Inez Skinner
First Citizen ..... Mary Lewis
Second Citizen ..... Helen Bulkley
Third Citizen ..... Emma Hawkridge
Herald (Athena) ..... Margaret Goodrich
Members of the Assembly, Soldiers and Citizens.

Informal talk on the Greek Drama—Florence Risley, 1905.

TAU ZETA EPSILON

I. Portrait of an unknown Princess—Leonardo da Vinci
Model: Miss Wheeler

II. Detail from the Madonna of the Rocks—L. da Vinci
Model: Ruth Pinney

III. La Belle Verroniere—L. da Vinci.
Model: Helen Hart

PAPERS:

1. Leonardo's Life as Painter, Sculptor and Artisan—Ethel Damon
2. Leonardo's Work as a Painter
Irvina Hersey

CURRENT MUSIC NOTES ..... Bertha Cottrell

PAPER: The repetition of design or motif in the Art of Architecture—Susan Wonson.

PAPER: The Life of P. Tchaikowsky and his use of themes or motifs—Ruth Pinney.
Illustrations from the works of Tchaikowsky

VOICE: Warum? Op. 6, No. 5
None but the lonely Heart, Op. 6, No. 6 } Miss Wheeler

PIANO: Andante Cantabile from the Quartette, Op. 11
Margaret Ingram

ZETA ALPHA

I. Presentation of a scene from the Robin Hood ballads—(dramatized by Frances Hill and Maud Woodward).

Robin Hood ..... Helen Platt
Allan-a-dale ..... Marion Everett
Will Stutely ..... Selma Smith
Will Scarlet ..... Katharine Wilbor

II. Criticism and discussion of scene.

III. Ballad—May Ellen's Wedding. Sung by Betty Barrow.

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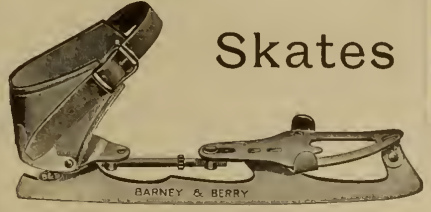

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Alumnae Notes

In addition to notes concerning graduates, the Alumnae column will contain items of interest about members of the Faculty, past and present, and former students.

Miss Sarah Louise Hadley, 1896, is secretary of the Graduate Club at Radcliffe this year. Miss Mary H. Cutler, 1888, and Miss Helen B. Morse, 1907, are also members of the club.

Miss Alice Heber, 1908, is teaching German, Greek and Latin at Forest Park University, St. Louis.

Miss Lucile Mason, 1908, is assistant principal in the High School in Winamac, Indiana. She is teaching English and Latin.

Miss Adelaide Mandeville, 1908, is teaching in Paynesville, Minn.

Miss Edith Searcy, 1907, is at home in Waco, Ky., after a delightful summer in Europe.

Miss Claire Jaquith, 1906, sailed for England on November 25. She will spend some time in Oxford with Miss Emma Danforth, 1906.

Miss Grace Humphrey, 1906, spent the summer in Europe.

Miss Mary E. Woodin, 1890, is teaching Latin in Western College, Oxford, Ohio. Miss Alice Libby, 1889, is teaching English Literature in the same Institution.

Mr. and Mrs. J. de Morinni (Clara More, 1904), after a short trip abroad, have taken a house for the winter at Lynton Place, White Plains, N. Y.

Miss Sarah Bauman, 1906, is in charge of the German Department of the State Normal School, Mansfield, Pa.

Miss Ruth Barry, 1908, is teaching English and Literature at St. Mary's Hall, Burlington, N. J.

Miss Harriet L. Kidder, 1907, attended the Chicago University Summer School this summer. She is teaching in a private school in Columbia, Mo.

Miss Juliet Zimmerman, 1905, is teaching Mathematics and Science at Washington Seminary, Washington, D. C. Address, 2107 S Street, N. W.

Miss Josie B. Herbert, 1908, is teaching English and History in the Girls' High School, Brooklyn, N. Y.

Mis Alice I. Wood, 1894, M. A. Columbia, 1901, is still at Vassar. She has received the Ph. D. degree from Columbia University.

Marriages

November 5, 1908, in Denver Colorado, Miss Blanche Fay Emmons, 1903, to Mr. Karl Calvin Parrish, Colorado School of Mines, 1901. Address after January 1, Barranquilla, Rep. of Colombia, South America, Care of Empress Hanseatica.

Births

July 9, 1908, in Boston, a daughter, Ruth Adeline, to Mrs. George C. Taplin, (Grace Batchelder, 1901.)

July 4, 1908, a daughter, Eleanor Kellogg, to Mrs. John H. Peck (May E. Kellogg, 1896).

December, 1907, a second son to Mrs. Lyman P. Powell (Mary Gertrude Wilson, 1895.)

September 24, 1908, a son, Edward Jr., to Mrs. Edward Herbert (Eleanor Sarah Chace, 1894, M. D., Johns Hopkins, 1901.)

November 28, 1908, in Lynnhaven, Va., a second daughter, Alice Alden, to Mrs. Wilbert S. Drew (Maria A. Kneen, 1893).

Deaths

November 20, 1908, at St. Luke's Hospital, San Francisco, Leona Lebus, 1889, sister of Bertha Lebus, 1891.

Change of Address

Miss Mary McIlwaine, 1903, 105 E. 22nd Street, School of Philanthropy, New York City.

Miss Blanche Dole, 1903, 17 Willow Street, North Adams, Mass.

Mrs. J. H. Saxton (Edith Clifford, 1903), 5734 Maple Avenue, St. Louis, Mo.

Mrs. Joseph Marshutz, (Jessie Burnham, 1902), 446 Kenilworth Place, Milwaukee, Wis.

Miss Annie B. Philbrick, 1902, No. 1 Hutton Building, Spokane, Wash., Care of S. S. Philbrick (Temporary address).

Mrs. J. de Morinni, (Clara More, 1904), Lynton Place, White Plains, N. Y.